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**Record Supplement**

*for*

**October, 1943**

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## CODE SYMBOLS

Used in identifying the make of records reviewed and listed in The Gramophone  
Shop Record Supplement

AS	L'Anthologie Sonore	G	Gramophone (HMV)
B	Brunswick	K	Keynote
BA	Bost	MW	Hargail Recorder
C	Columbia	NMR	New Music Recordings
CM	Columbia Masterworks Set	P	Parlophone
CON	Continental	PAR	Paraclete
CX	Columbia Two-Record Masterworks Set	SON	Sonart
D	Decca	V	Victor
ES	Bost	VM	Victor Masterpiece Set

†—Columbia Masterworks Sets and Victor Masterpiece Sets marked † are obtainable in both manual and automatic couplings. In ordering such sets, kindly specify coupling desired.

We prepay the transportation charges on order for \$25.00 or more of records to points in the continental United States

*Prices quoted are subject to change at manufacturer's direction.*

*Complete 1943 Columbia Catalogue 25c*

**THE GRAMOPHONE SHOP, Inc.**

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# The Gramophone Shop, Inc.

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Vol. VI

Record Supplement for October, 1943

No. 10

## BEETHOVEN (LUDWIG VAN)

**BEETHOVEN:** Jena Symphony, C major. Janssen Symphony of Los Angeles, conducted by Werner Janssen. Three 12" records (6 sides) in Set VM-946†; price complete with album \$3.67.

The "Jena" Symphony is music of eighteenth-century character and of considerable charm and power. It never sounds like Mozart, but throughout its admirably proportioned length passages constantly suggest Haydn and very early Beethoven. It is to be welcomed as a far more appreciable addition to the current recorded repertoire than, for example, the Telemann *Don Quichotte Suite* reviewed in these pages last month: it has more individuality of profile, more vividness of musical imagination, and is altogether more memorable. Victor is to be thanked for returning it to the lists (the only earlier recording—by the Berlin State Opera Orchestra under Weissmann—is discontinued).

Is the "Jena" Symphony by Beethoven or is it not? If, as supposed, it was indeed composed in 1797, there is nothing in its musical style to make Beethoven's authorship unlikely. This is exactly the sort of symphony he might have composed at twenty-seven. But nothing firmly establishes that authorship. The manuscript of the "Jena" Symphony was unearthed in 1909. Two of the sheets bore Beethoven's name: one read "*Symphonie von Beethoven*," the other "*par Louis van Beethoven*." Neither inscription is in Beethoven's handwriting. Professor Fritz Stein, who brought the parts to light, believed that some corrections in them showed traces of that handwriting—and that is all. Each listener and critic is thus left the fascinating, if bootless, pleasure of deciding for himself whether the work is Beethoven's or not.

The Janssen Symphony of Los Angeles, under the able baton of Werner Janssen, plays the "Jena" Symphony well. It has been roundly and sonorously recorded. The sample records listened to revealed some of the best surfaces Victor has given us in many months. Altogether, Beethoven or some unknown, VM-946† is a good job from every point of view.

**BEETHOVEN:** Trio No. 7 ("Archduke"), B flat major, Opus 97. Artur Rubinstein (piano), Jascha Heifetz (violin), Emanuel Feuermann (cello). Five 12" records (10 sides) in Set VM-949†; price complete with album \$5.77.

Not received before our press deadline. To be reviewed in a forthcoming issue.

## FRANCK (CESAR)

**FRANCK:** *Panis Angelicus* & **MASSENET:** *Elégie*. Richard Crooks (tenor), with Victor Symphony Orchestra, conducted by Charles O'Connell. 12" record (2 sides) No. V-11-8490; price \$1.05.

There was a style in nineteenth-century French religious music that can perhaps best be described as tearful. Its musical structures rest firmly on a sort of jelly-like yearning. Its melodies—from that of Jean-Baptiste Faure's *Les Rameaux* to that of Gounod's *Mors et Vita* and Masses—seems to derive from undiluted sentimentality. Its best products have gained universal acceptance because there is some portion of such sentimentality in all of us. Its musical qualities, nonetheless, are completely negative. It seeped into the operatic writing of Massenet and Gounod to opera's detriment. It vitiated the earliest works of Claude Debussy. By its very popular appeal, it gave



French music—once known for its nicety of taste—an undeserved bad name. Its vocal gems, of which paste category Franck's *Panis Angelicus* and Massenet's *Elégie* are not the least spurious, require, for their best projection a pure voice of unsophisticated timbre and coloring. This is to say that Richard Crooks sings them magnificently. Supported in the proper *larmoyant* manner by Mr. O'Connell and his cohorts, Mr. Crook sings with all his might. The result cannot fail to be an added store of life for two songs already so multifariously represented in all record catalogues that any new recording of either of them can only be denominated an utter waste of valuable shellac. The recording is good. The surfaces of the sample record listened to were only fair.

## GABRIELI (GIOVANNI)

**GABRIELI:** *Processional and Ceremonial Music for Voices, Organ, and Brass.* Harvard Glee Club, Radcliffe Choral Society, Boston Symphony Orchestra Brass Choir, E. Power Biggs (organ), conducted by G. Wallace Woodworth. Four 12" records (8 sides) in Set VM-928†; price complete with album \$4.72.

One of the most arresting figures of the sixteenth and early seventeenth centuries in music is the Venetian Giovanni Gabrieli. Born in 1557, dying in 1612, Gabrieli was, like Sweelinck, a pupil of his renowned uncle, Andrea Gabrieli. Giovanni, in turn, taught Michael Praetorius and Heinrich Schütz, and crystallized the highly individual Venetian style of religious music. He is not a museum piece. He remains vital and stirring to this day. While it is exceedingly interesting to note that he was among the first composers to score his music for specific instruments and to indicate agogic shifts accurately, what is more interesting is that his music pulsates with radiant life. Giovanni Gabrieli was a very great composer. His best music, when we are given the opportunity of hearing it, proves to have survived all changes of taste and fashion. It brings us, vivid and breathing, the very tone of the semi-Byzantine Venice of his day.

The notes accompanying VM-928† are admirably full, and make good reading. Suffice it here to state that the music on these records first appeared in two volumes of *Sacrae Symphoniae* published respectively in 1597 and 1615. Each of the three selections for voices, organ, and brass instruments—*In Ecclesiis Benedicite Domino*, *O Jesu Mi Dulcissime*, and *Jubilate Deo*—is preceded by an *Intonazione per Organo* designed to give the pitch or keynote to the singers. The organ, in the hands of E. Power Biggs, and the choral parts in the hands of the Harvard Glee Club and Radcliffe Choral Society, are excellently handled. But the glory of this performance is the brass choir of the Boston Symphony Orchestra. The ensemble is admirably maintained by G. Wallace Woodworth, and

the complex problem of recording has been well solved by the VICTOR engineers. Only the record surfaces—at least in the samples heard—were less good than could be desired. Here, however, is a musical feast, the more welcome because so unexpected, for everyone with open ears and no temerity in the face of music outside familiar pastures. Hear Gabrieli's *Processional and Ceremonial Music* by all means.

## GLAZUNOV (ALEXANDER KONSTANTINOVICH)

**GLAZUNOV:** *Stenka Razin*, Opus 13. Liverpool Philharmonic Orchestra, conducted by Constant Lambert. Two 12" imported records (4 sides) Nos. C-DX1107/8; price \$4.20.

Of two former recordings of *Stenka Razin*, an early symphonic poem by Glazunov, one (by the Berlin Philharmonic conducted by Kitschin) is unavailable, the other (by the Brussels Conservatory Orchestra conducted by Désiré Defauw) discontinued. From England there now comes an excellent recording of a faithful and vital reading conducted by one of Britain's numerous native conductors, Constant Lambert. A taste for Glazunov's music is a very personal matter, about which argument is useless. Its admirers will find *Stenka Razin* very much to their taste, well orchestrated, well designed, a colorful portrait of a colorful figure. Those not subject to Glazunov's spell may describe it as several versions of the *Song of the Volga Boatmen* plus secondary melodies that are the composer's own—and therefore not as good. In any case, here is a superb recording (with unimpeachable surfaces) that has been much needed to occupy a catalogue lacuna.

## LALO (EDOUARD)

**LALO:** *Le Roi d'Ys—Overture.* San Francisco Symphony Orchestra, Boris Binder (cello), conducted by Pierre Monteux. 12" record (2 sides) No. V-11-8489; price \$1.05.

Among the secondary (but not necessarily second-rate) musical figures of nineteenth-century France, none is more engaging as personality or composer than the partially Spanish Lalo. His *Symphonie espagnole* for violin and orchestra maintains worldwide popularity, but he can otherwise scarcely be called well known in 1943. Yet his opera *Le Roi d'Ys* is a thoroughly delightful score (many who would recognize no more of it are familiar with the exquisite second-act tenor *aubade*. *Vainement, ma bien-aimée*). A worthy performance of the opera's impressively



beautiful overture has long been wanting in domestic record catalogues, and it is a true pleasure to find that Pierre Monteux, with his unfailing sense of French style—and with the excellent response of the San Francisco Symphony Orchestra—has now definitively filled that want.

The *Overture to Le Roi d'Ys* is not light music. It is serious music of intense imaginative quality. Monteux gives it a subtle and clangorous performance that does not attempt to gloss over the Wagnerian climate in which the music has its life. The reading is altogether admirable, and adds one more to the lengthening list of French works that are giving the San Francisco Symphony Orchestra a quite unique niche in the gramophonic world. The recording again demonstrates the admirable acoustics of the San Francisco auditorium. VICTOR is to be thanked for this estimable addition to its catalogue. The surfaces of the sample record listened to were of the highest American standard.

## MILHAUD (DARIUS)

**MILHAUD:** *Suite Provencale*. St. Louis Symphony Orchestra, conducted by Vladimir Golschmann. Two 12" records (4 sides) in Set VM-951†; price complete with album \$2.62.

Not received before our press deadline. To be reviewed in a forthcoming issue.

## STRAUSS (JOHANN, JR.)

**STRAUSS:** *Tritsch-Tratsch Polka*, Opus 214 & **LLOYD DEL CASTILLO:** *Cuckoo Clock*. Boston "Pops" Orchestra, conducted by Arthur Fiedler. 10" record (2 sides) No. V-10-1058; price 79c.

The Boston "Pops" Orchestra seems to have become custodian extraordinary of its chosen repertoire. Mr. Fiedler and his men do not err on the side of subtlety, but neither do they lack drive and vivacity. On their latest release, they do well by Johann Strauss' *Tritsch-Tratsch Polka* and an old-fashioned bit of program music that tends to prove that an orchestra cannot sound as much like a cuckoo clock as a cuckoo clock can. This record has a nostalgic quality, for it summons back the early days of the phonograph, when *In a Clock Store* (still available on V-35792) was a wonder. The Strauss polka swirls along nicely, with virtuoso licks by various members of the orchestra. The recording is of the customary "Pops" brashness. The surfaces heard were good.

## TCHAIKOVSKY (PIOTR ILYICH)

**TCHAIKOVSKY:** *None But the Weary Heart*, Opus 6, No. 6 & *No More I'll Be Singing*, Opus 6, No. 2. Richard Tauber (tenor, in English), with orchestra conducted by Henry Geehl. 10" imported record (2 sides) No. P-R020518; price \$1.57.

The ever-popular Richard Tauber has now been in England for several years. There he has continued to sing—making numerous recordings, mostly in English—and has composed and conducted as well. On this record, just received, he performs Tchaikovsky's most popular song with another song from the same Opus. The accompaniments, originally for piano, have been orchestrated, the texts translated into English. Mr. Tauber's voice has not altered much since its golden days—it shows only an occasional sign of age. His English is excellent. The recording is clear, the record surface—being Parlophone—smooth and noiseless.

## WEILL (KURT)

**WEILL:** *Six Songs*. Lotte Lenya (soprano), with piano. Three 10" records (6 sides) in Set BA-8; price complete with album \$3.94.

There is a constant demand from the record-buying public for music by Kurt Weill. A well-produced album containing the best single numbers from *Die Dreigroschenoper*, the "Alabama Song" from *Mahagonny*, the "September Song" from *Knickerbocker Holiday*, and possibly *The Saga of Jenny* from *Lady in the Dark* would, in its particular field, be an event. Instead, BOST has chosen to give us six songs inferior to anything in the foregoing list. It gives them to us poorly sung, unsatisfactorily accompanied by piano, and muzzily recorded. Lotte Lenya (who, as Lotte Lenja, was one of the artists in the original TELEFUNKEN records from *Die Dreigroschenoper*) now has trouble with pitch, serious trouble. In the two English songs, she additionally has trouble with diction. On no count can BA-8 be recommended as well set forth.

The six songs in this album are: (in English) *Lost in the Stars* and *Lover Man*, (in French) *J'attends un navire* from *Marie Galante* and *Complainte de la Seine*, and (in German) *Soerabaja Johnny* and *Wie Man sich bettet*. The English songs are as flat as stale champagne. The French songs sound like numbers that, a dozen years ago, Marlene Dietrich might have done better. Only the German songs—and particularly that echo of the best single number of *Die Dreigroschenoper*, *Soerabaja Johnny*—have the unique, decadent, world-weary quality that made Weill's European reputation. *Soerabaja Johnny* also calls forth Lotte Lenya's best efforts, though even here she deserts the pitch disturbingly. In short, the album may be for advanced addicts of Kurt Weill's peculiar style. It offers nothing toward the winning of new addicts.



## COLUMBIA AUTUMN RELEASES

COLUMBIA is not releasing any new recordings for October. It will, however, release three MASTERWORKS sets and two single records as its combined list for October, November, and December. These will, if received in time, be reviewed in our November issue. According to information received from COLUMBIA RECORDING CORPORATION, the records will not be available for distribution before November, and we therefore suggest that no orders be placed for any sets or records on the following list before receipt of the November SUPPLEMENT.

**MENDELSSOHN:** "Italian" Symphony. New York Philharmonic-Symphony Orchestra, conducted by Sir Thomas Beecham. Four 12" records (8 sides) in Set CM-538†.

**BEETHOVEN:** Quartet No. 7, F major, Opus 59, No. 1 ("Rasoumovsky" No. 1) & **HAYDN:** Menuetto ma non troppo from Quartet No. 83, Opus 103. Busch Quartet. Six 12" records (12 sides) in Set CM-543†.

**SCHUBERT:** Sonatina No. 1, D major, Opus 137, No. 1 & Rondo from Piano Sonata, D major (arr. Friedberg). Joseph Szigeti (violin) & Andor Foldes (piano). Two 12" records (4 sides) in Set CX-238†.

**GLUCK:** Alceste—Divinités du Styx & **MEYER-BEER:** Le Prophète—Ah! mon fils. Rise Stevens (mezzo-soprano), with orchestra conducted by Erich Leinsdorf. 12" record (2 sides) No. C-71486D.

**BRAHMS:** Waltz, A major (transcribed from A flat major) & **GERSHWIN:** Porgy and Bess—Summertime. André Kostelanetz & His Orchestra (in the Brahms); Lily Pons (soprano), with André Kostelanetz & His Orchestra (in the Gershwin). 12" record (2 sides) No. C-71491D.

## COLLECTIONS

**CANTICLES & PSALMS WE SING.** B. B. C. Singers, introduced by Dr. J. W. Welch and conducted by Leslie Woodgate. 10" imported record (2 sides) No. G-B9308; price \$1.57.

The simple beauty of this record is breath-taking. It consists of Kelway's Psalm XV (Lord, who shall dwell in Thy Tabernacle), Pye's Psalm XVI (Preserve me, O God), a setting of the Magnificat by Attwood (edited by Sir Walford Davies), and a setting of the Nunc Dimittis by Walmisley. The unaccompanied choral singing is superbly modulated, entirely accurate, and thoroughly musical. Too much praise for the clarity of diction and pronunciation would be impossible. The devotional music of the Church of England is always poorly represented on

records. Here is a prime example of some of that music so set forth as to be of musical interest to communicants and non-communicants alike. The recording is quite worthy of the matter and performance. The surfaces do not fall behind the renowned HMV standard. All who enjoy unaccompanied choral singing, or like to hear the English language in its best hours, should be certain to obtain G-B9308.

**DON COSSACKS ON THE ATTACK!** Don Cossack Chorus, conducted by Serge Jaroff. Four 12" records (8 sides) in Set CM-542; price complete with album \$4.73.

The selections in this first album-set of the Jaroff Don Cossacks are: *Don Cossacks on the Attack*, *Three Cossack Songs* (1. Kuban River, 2. Snowflakes, 3. Platoff's Song), *On the Black Horse*, *Two Soldiers' Songs* (1. Caucasian Mountains, 2. Along the Street), *Sailor's Song*, *In the Village*, *Lezginka*, *The Recruit's Last Day*, and *Song of the Plains*. All are sung in the vigorous style that has made this Don Cossack Chorus so popular. Some of the individual selections seem to have been released before on separate records, but the collection also contains new releases. The recording is clear and powerful. The record surfaces in the sample set listened to were average to good. The stirring and popular *Song of the Plains*, it must be remarked, is a poor and over-fancy performance if compared with that in Columbia's own set C-68, by the Choir of the Red Army of the U. S. S. R.

**OGDEN NASH IN RECITATIONS FROM "THE FACE IS FAMILIAR."** Ogden Nash. Three 10" records (6 sides) in Set D-A342; price complete with album \$2.89.

Here is a humorous album that is really humorous. In an exceedingly dry and subtle voice Ogden Nash does justice to Ogden Nash. The preposterous rhymes, the lines made to scan by brute force, the really funny basic ideas—all are unquestionably funnier as Mr. Nash reads them than as seen on the printed page. The titles (all from *The Face is Familiar*) are: *Two and One Are a Problem*; *The Individualist*; *I Have It On Good Authority*; *Seaside Serenade*; *Bankers Are Just Like Anybody Else, Except Richer*; *Seven Miles to Joe's Place*; *The Drop of a Hat*; *Just Keep Quiet and Nobody Will Notice*; *One Third of a Calendar*; *The Common Cold*; *Isn't Nature Wonderful*; *Traveler's Rest*, and *The Husband's Lament*. Beaches, women's so-called hats, children, animals, and hotels—and a miscellaneous collection of other common phenomena—come in for comment that swings between the comic and the scathing. DECCA Set A-342, well recorded, pressed on surfaces that, though not good, are adequate, is highly recommended.



**A SONG PROGRAM BY JAMES MELTON.** James Melton (tenor) & Robert Hill (piano). Three 10" records (6 sides) in Set VM-947; price complete with album \$2.89.

The songs sung by James Melton on the three records in this album are: *Miranda* (Hageman), *Serenade* (Carpenter), *A Ballynure Ballad* (Hughes), *The Low Backed Car* (Lover), *The Little Irish Girl* (Lohr), *Kitty Me Love, Will You Marry Me?* (Irish ballad), *Witness* (Negro spiritual), and *Mah Lindy Lou* (Strickland). Mr. Melton's admirers—perhaps only his very warmest admirers—will want to have these variegated examples of his nonoperatic art. Others are likely to find the singing excessively mannered, the voice frequently forced, and some of the recordings so overblown as to be all but unplayable at anything like satisfactory volume on a large reproducing machine. Mr. Melton can do better than this, and there can be little doubt that for the good of his reputation the sooner he does that better the better it will be.

## BOOKS

**ANNALS OF OPERA: 1597-1940.** Compiled by Alfred Loewenberg, with an Introduction by Edward J. Dent. 879 pp., W. Heffer & Sons Ltd., Cambridge, England, and Broude Brothers, New York, 1943. \$25.00.

Monumental is a word seldom used wisely of a book. No other adjective worthily describes *Annals of Opera: 1597-1940*. It is nothing less than a richly annotated listing, from historical and bibliographical points of views, of more than 3,700 separate operas by more than 1,000 composers. Beginning with the performance of Jacopo Peri's *Dafne* at the Palazzo Corsi in the Carnival time of 1597, closing with that of Zanella's *Il Revisore* in Trieste on February 20, 1940, it deals chronologically with every important opera in history, "important" in this case meaning one out of every two or three operas ever performed. The information given under each opera includes exact dates of first performances in many countries and cities, variations in different versions, translations, revivals, etc., as well as copious data on popularity, librettists, composers, division into acts and scenes, and incidental occurrences. The back matter includes an index of operas running to 29 pages, an index of composers running to 41 pages, an index of librettists running to 23 pages, and a general index of 27 pages. That *Annals of Opera* at once becomes a standard reference book goes without saying; that it is fascinating to dip into is clear at a glance. The book is plainly and sturdily

manufactured. Like all books of its small general class, it is likely to be available only for a short time. Whether the opera you are looking for is Cavalli's *Giasone* (1649), Beethoven's *Fidelio*, Verdi's *Oberto*, *Conte di Bonifacio*, or Virgil Thomson's *Four Saints in Three Acts* (which, Mr. Loewenberg points out, is in four acts and contains at least fifteen saints), here it is. This book cannot possibly be praised too highly.

**THE MUSIC LOVER'S HANDBOOK,** edited by Elie Siegmeister. 817 pp., William Morrow and Co., New York, 1943, \$4.00.

Without fear of contradiction, it may be stated that *A MUSIC LOVER'S HANDBOOK* will be the most widely distributed music book of this—and of many another—season. For it is to be a "dividend" book of the Book of the Month Club. Music, then, once considered a subject for an odd few specialists and enthusiasts, is now reasonable as material for a book designed for mass distribution. It is a pleasure to report that Elie Siegmeister's compilation is big enough, inclusive enough, varied enough, to supply many hours of interest for almost every type of music lover. It contains excerpts from the works of forty-seven widely diverging writers on musical subjects (including the editor of this SUPPLEMENT), plus many contributions by Mr. Siegmeister himself. Divided into seven main sections (*Fiddle Strings and Ballads*, *How Music is Made*, *In the Concert Hall*, *High C's and Prouettes*, *Meet the Composers*, *In Our Time*, and *Music of America*) it has several things for every taste. It is sometimes weak, but never stuffy. As a bedside or chairside book, it supplies exactly what its title implies. There can be no doubt that it will be widely read and eagerly discussed.

**A TREASURY OF THE WORLD'S FINEST FOLK SONG.** Leonhard Deutsch. 430 pp., Howell, Soskin, New York, 1942. Now \$2.89, formerly \$5.00.

For the time being, we are able to offer Leonhard Deutsch's admirable *TREASURY OF THE WORLD'S FINEST FOLK SONG*—in the original and very handsome edition—at the special price of \$2.89. The large, 430-page book contains 171 songs of the following provenances: Swedish, Norwegian, Danish, German, Flemish, English, Scottish, Irish, Welsh, French, Italian, Spanish, Catalan, Basque, Finnish, Lettish, Lithuanian, Russian, Ukrainian, Polish, Wendish, Yiddish, Bohemian, Moravian, Slovakian, Hungarian, Bosnian, Serbian, Montenegrin, Bulgarian, Macedonian, Rumanian, Greek, and American. Dr. Deutsch's selection was made on the basis of musical interest. All the piano arrangements contain the principal melodies. All the texts are in English arrangements by Willard Trask. There is an explanatory text by Claude Simpson. The very engaging illustrations are by Emery L. Gondor. An outstandingly fine book at its original price of \$5.00, *A TREASURY OF THE WORLD'S FINEST FOLK SONG* is a signal bargain at the special price of \$2.89.



## DISCONTINUED VICTOR MASTERPIECE SETS

For a short time, we are happy to be able to offer the following discontinued VICTOR MASTERPIECE SETS. The stock of these sets is extremely limited, and orders will have to be filled in the order of their receipt.

*Note: in this special list, sets given as VM are available in manual coupling only; those given as VDM are available in drop automatic coupling only.*

**BARTOK:** Quartet No. 1, A minor. Pro Arte Quartet. Four 12" records (8 sides) in Set VDM-286; price complete with album \$4.72.

**BEETHOVEN:** Sonata No. 8, G major. Jascha Heifetz (violin) & Emanuel Bay (piano). Three 12" records (5 sides) in Set VM-570; price complete with album \$3.15.

**BRAHMS:** Sonata, E minor, Opus 38. Artur Schnabel (piano) & Gregor Piatigorsky (cello). Three 12" records (6 sides) in Set VM-564; price complete with album \$3.67.

**BRUCKNER:** Mass, E minor. Aachen Cathedral Choir, conducted by Hermann. Six 12" records (12 sides) in Set VM-596; price complete with album \$6.82.

**CARPENTER:** Skyscrapers. Victor Symphony Orchestra, conducted by Nathaniel Shilkret. Three 12" records (6 sides) in Set VDM-130; price \$3.67.

**DVORAK:** Quartet No. 7, A flat major. Prague String Quartet. Three 12" records (6 sides) in Set VM-492; price complete with album \$3.67.

**HAYDN:** Quartets B flat major, Opus 1, No. 1; E flat major, Opus 20, No. 1; B flat major, Opus 55, No. 3; B flat major, Opus 76, No. 3 ("The Sunrise"). Haydn Quartet Society Volume VIII. Pro Arte Quartet. Seven 12" records (14 sides) in Set VM-595 or VDM-595; price complete with album \$7.87.

**HINDEMITH:** Quartet No. 3, Opus 22. Coolidge Quartet. Three 12" records (6 sides) in Set VDM-524; price complete with album \$3.67.

**IBERT:** Concertino da Camera. Marcel Mule (alto saxophone), with orchestra conducted by Philippe Gaubert. Two 12" records (4 sides) in Set VM-588; price complete with album \$2.62.

**MOZART:** Quintet No. 2, C, K.515. Pro Arte Quartet & Alfred Hobday (viola). Four 12" records (8 sides) in Set VDM-270; price complete with album \$4.72.

**RAMEAU:** Suite, E minor. Wanda Landowska (harp-sichord). Three 12" records (6 sides) in Set VM-593; price complete with album \$3.67.

**SCHUMANN:** Sonata, A minor, Opus 105. Adolf Busch (violin) & Rudolf Serkin (piano). Two 12" records (4 sides) in Set VM-551; price complete with album \$2.62.

## MUSICRAFT SETS

After periods of varying lengths, we again have the following MUSICRAFT albums in stock. Those listed as MC are available in manual couplings only; those listed as MCA are available in automatic couplings only. Sets preceded by an asterisk (\*) are discontinued, and are offered for a brief period only.

**BACH:** Coffee Cantata. Ethel Hayden (soprano), William Hain (tenor), Benjamin De Loache (baritone), instrumental ensemble. Four 12" records (8 sides) in Set MCA-5; price complete with album \$4.72.

**BACH:** Trio Sonatas for Organ, Nos. 5 & 6. Carl Weinrich (organ). Three 12" records (6 sides) in Set MCA-6; price complete with album \$3.67.

**BACH:** Nine Chorale-Preludes. Carl Weinrich (organ). Five 10" records (10 sides) in Set MC-22; price complete with album \$4.46.

**BACH:** Toccatas & Fugues, Volume I. Carl Weinrich (organ). Four 12" records (8 sides) in Set MCA-36; price complete with album \$4.72.

**BACH:** Toccatas & Fugues, Volume II. Carl Weinrich (organ). Three 12" records (6 sides) in Set MCA-37; price complete with album \$3.67.

**BACH:** Concerto in C major for two harpsichords & strings & **COUPERIN:** Musette de Tavernier. Manuel & Williamson Harpsichord Ensemble (Philip Manuel & Gavin Williamson, two harpsichords, in the Couperin). Three 12" records (6 sides) in Set \*MC-52; price complete with album \$3.67.

**BEETHOVEN:** Trios in C minor, Opus 1, No. 3 & in B flat major. American Art Trio. Four 12" records (8 sides) in Set \*MC-2; price complete with album \$4.72.

**BEETHOVEN:** Variations on a Theme by Mozart. Lois Wann & Ferdinand Prior (oboes) & Engelbert Brenner (English horn). Two 10" records (4 sides) in Set MCA-34; price complete with album \$2.10.

**BRAHMS:** Liebesliederwalzer, Opus 52. Florence Vickland (soprano), Evelyn MacGregor (contralto), William Hain (tenor), Crane Calder (bass), Grace Castagnetta & Milton Kaye (piano). Three 12" records (6 sides) in Set MCA-14; price complete with album \$3.67.

**BUXTEHUDE:** Organ Music. Carl Weinrich (organ). Four 12" records (8 sides) in Set MCA-40; price complete with album \$4.72.

**CHINESE CLASSICAL MUSIC.** Wei Chung Loh. Four 10" records (8 sides) in Set MC-44; price complete with album \$3.67.



**EARLY ORGAN MUSIC.** Carl Weinrich (organ).

Four 12" records (8 sides) in Set MC-9; price complete with album \$4.72.

**ENGLISH FOLK SONGS & BALLADS.** G. Marston

Haddock with lute accompaniment. Four 10" records (8 sides) in Set \*MC-55; price complete with album \$3.67.

**MOZART:** Piano Sonatas in E flat major, K.282 &

G major, K.283. Kathleen Long (piano). Three 12" records (6 sides) in Set \*MC-13; price complete with album \$3.67.

**SANDBURG:** From The American Songbag. Carl

Sandburg. Four 10" records (8 sides) in Set MC-11; price complete with album \$3.67.

**CARILLON****LE CREDO DU PAYSAN (G. Goublier) & QUAND**

**L'OISEAU CHANTE (Tagliafico).** M. L. Henry (carillon of the town of Nivelles, Belgium). 10" imported record (2 sides) No. C-DF91; price \$1.57.

Good recordings of music played on the carillon are rare because the problems involved in such recording are all but insuperable. The long-lasting loud vibrations of the deeper bells tend to drown out the sounding of higher bells played immediately after. Also, the placing of recording microphones in a proper position and at a suitable distance from the carillon is often impossible. The present record, however, proves that the unmistakable sound of the bells can be caught with something approaching absolute fidelity. M. L. Henry may be assumed to be an expert carillonneur, and the recorded results of his work at the keyboard are atmospheric and impressive. Perfect surfaces help to make C-DF91 an A-1 record in its special class.

**NATIONAL ANTHEMS****NATIONAL ANTHEMS OF THE UNITED NA-**

**TIONS.** Choral Ensemble, with the Sonart Orchestra, conducted by E. Blazevic and announced by Dexter Hall. 10" record (2 sides) No. SON-M1943; price 79c.

The national anthems represented on this record are those of the United States, England, Canada, the Soviet Union, Poland, Greece, Czechoslovakia, China, Yugoslavia, and France. Each is sung (usually incomplete) in the appropriate language. The performances range from poor to very bad. Each record is accompanied by a small sheet giving the words sung. About the best that can be said of this effort is that none better is currently to be had.

**POPULAR**

**BARREL HOUSE PIANO.** Four 10" records (8 sides) in Set B-1008; price complete with album \$3.67.

Continuing its Collectors' Series, Brunswick now returns to the catalogue eight interesting sides of authentic "barrel-house" piano. Performers and selections are:

Frank Melrose (Kansas City Frank)—Pass the Jug & Jelly Roll Stomp

James P. Johnson—Jingles & You've Got to be Modernistic

Mary Lou Williams—Drag 'Em & Night Life

Alex Hill—Stompin' 'Em Down & Tack Head Blues

For those interested in the past—many would say the apogee—of American popular music, and unwilling or unable to haunt secondhand and collectors' shops, the new series of Brunswick releases is invaluable. Consisting to date of *Ellingtonia* (B-1000), *Red Nichols Classics* (B-1001), *Pine Top Smith Boogie Woogie Piano* (B-1002), *Boswell Sisters* (B-1003), *Cab Calloway & His Orchestra* (B-1004), *Boogie Woogie Piano* (B-1005), *Jimmie Noone* (B-1006), *Chicago Jazz Classics* (B-1007), and the current *Barrel House Piano* (B-1008), the series is both historically valuable and highly entertaining.

**CONCERT IN THE PARK.** Decca Band, conducted by Joe Colling. Four 10" records (8 sides) in Set D-A338; price complete with album \$2.62.

Exploiting an almost universal nostalgia, Decca has had the admirable idea of presenting a band concert. The selections included are: *The Band Played On*, *Ta-ra-ra-boom-der-e*, *Blue Danube Waltz*, *Missouri Waltz*, *Pan-Americana*, *El Relicario*, and two Sousa marches—*The Black Horse Troop* and *New York Hippodrome*. The performances are stirring and well-paced, conveying a musicianly sense of style. The recordings are full-bodied. Only the surfaces are not up to current standards. In general, however, this is an entirely welcome album of light music, and it should have wide currency.

**GOOD OLD TIMERS.** Gene Kardos & His Orchestra, Elmer's Orchestra, Sula's Musette Orchestra. Three 10" records (6 sides) in Set CON-2; price complete with album \$2.62.

The selections in this album are: *Last Night On the Back Porch*; *All By Myself*; *Beer, Beer, Glorious Beer*; *Yip-I-Addy-I-Ay*; *Down Where the Wurzbürger Flows*; *Budweiser's a Friend of Mine*; *Sweet Adeline*; *Goodnight Ladies*; *For It's Always Fair Weather*; *Hail, Hail, the Gang's All Here*; *How Dry I Am*; *Oh Give Us a Drink*; *Here's to Good Old Beer*; *We Won't Get Home Until Morning*; *We're Here Because We're Here*; *East Side, West Side*; *In the Good Old Summer Time*; *Frivolous Sal*; *School Days*; *The Bowery*; *And the Band Played On*; *In the Shade of the Old Apple Tree*; *Little Annie Rooney*; *Daisy*; *Molly-O*; *After the Ball*; *Peggy O'Neil*. Mostly, they are played with good (if slightly bibulous) spirit. The recordings and surfaces are average.



**GYPSY MELODIES—A BOUQUET OF HUNGARIAN SONGS.** Czelenyi Jozsef enekel ciganyzenekarral, nagyvaradi Bura Sandor es ciganyzenekara, varadi Semsey Laci es ciganyzenekara, Szimcsak Andras Ciganyzenekara, kassai Olah Kalman es ciganyzenekara, Racz Zsiga es 16 tagu ciganyzenekara, Horvath-Dudas Joska es ciganyzenekara. Five 10" records (10 sides) in Set CON-9; price complete with album \$4.46.

The selections in this album are: *Eltorott a Kerekem; Okor Iszik Magaban; Most Kezdodik a Tanc; Csak Egy Szep Lany—Nem Utik; Lehullott a Rezgo Nyarfa . . . Nagy a Feje Busuljon a Lo; Ohazai Tancsardasok; Tizamenti Csardasok; Sose Halunk Meg (Csardasok); Kiraly Csardasok; Dudas Csardasok*. All are of the whirling czardas type, and have authentic spirit, having been recorded by Hungarian orchestras in Hungary. Surfaces and recording are average.

**MOULIN ROUGE: French Music Hall Hits.** Charles Rolland & His Montmartrois. Three 10" records (6 sides) in Set BA-7; price complete with album \$3.94.

The songs in this album are all compositions by Rudi Revil, and are stated to have been popular in France in 1939 and 1940. The titles are: *En l'Air, On Ouvre Demain, Les Moules Martinieres, Il Pleurait, La Chanson du Robinet, and Prenez le Temps d'aimer*. They are played in the musette manner, with an accordeon prominent in the orchestration. It is difficult to judge the songs as such because of the somewhat strained artificial gaiety with which they are sung by Charles Rolland. M. Rolland's chief stock in trade would seem to be an imperfect imitation, conscious or otherwise, of the voice and manner of Charles Trenet, one of the first-rate entertainers of modern France. The general effect of BA-7 is that of a pall of monotony. Paris, one wants to say, was not like this. The recording is clear, the surfaces admirable.

**MUSETTE ON PARADE.** Val Taro Musette Orchestra, Sula's Musette Trio, Lester's Musette Orchestra, Donald's Musette Orchestra, Sula's Musette Orchestra, Arno's Gypsy Caravan. Five 10" records (10 sides) in Set CON-3; price complete with album \$3.15.

The selections in this album are: *Bartender Serenade; Champagne Polka; Kiss the Boys Goodbye; Iceman Polka; Daddy Polka; Let's Drink; The Window Washer Man; Hitch Hiker Polka; Russian Gypsy; Boublitchki*. The recordings and surfaces are average, the performances good. The recording was done in Europe.

**POLISH (WHITE EAGLE) POLKAS.** Orkiestra Harmonistow, Orkiestra Continental Record, Orkiestra S. Lewicza. Five 10" records (10 sides) in Set CON-11; price complete with album \$3.15.

The Polish dances in this album are: *Saneczki (Sleigh-Riding); Oberek z Sokolowa (Oberek from Sokolow); Pod Podwoj Nym Orlem (Under the Twin-Headed Eagle);*

*Na Starowce (From Starowka); Maniul Ach, Dajze Buzi Raz (Maniul Kiss Me Only Once); Bajka (Fairy); Polsko-Amerykanske Walce (Polish-American Waltzes); Dobre Stare Dni—Walce (Good Old Days—Waltzes); Chicagowska Polka (Chicago Polka); Detroicka Polka (Detroit Polka)*. Performances are vivid, recording and surfaces adequate.

**POLKAS.** Donald's Polka Orchestra, Donald's Musette Orchestra, Continental Polka Orchestra, Sula's Musette Orchestra. Four 10" records (8 sides) in Set CON-12; price complete with album \$4.62.

The polkas in this album are: *Boogie-Woogie Polka; Laughing Clarinet Polka; Continental Polka; Heart Beat Polka—Dance With Me This Polka; Jolly Joe Polka; Good Luck Polka; Barnyard Polka; Let's Join In Polka*. All are recorded with elan and brio. Recordings and surfaces are medium to average.

**SOUTH AMERICAN MELODIES.** Carlos Molina & His Orchestra, Leon & His Rumba Boys, Sotero San Miguel y sus Rancheros. Five 10" records (10 sides) in Set CON-6; price complete with album \$3.15.

The selections in this album are: *Coo—ee Coo—ee (conga); Gaucho's Heart (tango); Make Love With a Guitar; Poor Sebastian (conga); Uncertainty; Memorie (tango); Yankee Bugle Conga; El Chembere (guajira-rumba); Hojitos Negros y Chinos (ranchero); Mi Mujer (son)*. Recorded by outstanding Latin American experts, they are in the vein. Recording and surfaces are adequate.

## THREE WAYS OF INDEXING YOUR RECORDS

**RECO-LOG.** This is a cardboard box (4" x 3¼" x 5½"). Each box contains two complete sets of alphabetical index-tab cards, fifty 3" x 5" cards of one color for listing sets and individual records by title, and fifty 3" x 5" cards of another color for listing sets and individual records by composer. Price complete \$1.25 per box.

**RECORD LOG.** This is a book with a spring binder. It measures 6" x 8". It has thirteen index tab cardboard pages (each with two letters of the alphabet) and approximately fifty paper pages. Each cardboard page is ruled for indexing groups of records by artist, composer, or work. Each paper page has ten sections, each for indexing by title. Has perforated pages for jotting down your record wants. Price \$1.25 in imitation leather, \$3.50 in real leather.

**REDI-RECORD.** This is a folder, measuring approximately 6" x 11". When opened, it reveals two rows of alphabetically indexed cards, removable, and arranged (like many telephone-number indices) so that they can be flipped over and read on the other side. Each card contains rules lines for twenty sets or records. Imitation leather. Price \$1.60.



## L'ANTHOLOGIE SONORE

L'ANTHOLOGIE SONORE is the most ambitious and successful of efforts to record faithfully and adequately the music of the Renaissance, the Baroque, and the Rococo—roughly from before the 11th to the 18th Century. Recorded under the general personal direction of Dr. Curt Sachs, performed by appropriate artists, and technically abreast of the best engineering accomplishments of its day, L'ANTHOLOGIE SONORE is an uniquely valuable survey of early music for the music-lover discouraged by the great gaps in the standard record catalogues, for students, and for those eager to encounter new experiences in the world of music. THE GRAMOPHONE SHOP, long the sole American representative of this remarkable recorded library, is happy to announce that the first six volumes of L'ANTHOLOGIE SONORE (60 records) are again in stock. Each volume consists of ten double-face 12" records in an especially designed album, and is accompanied by a useful, scholarly, and intensely interesting booklet. The volumes sell at \$20.00 each (\$120.00 for the complete set of six). For a short time only, single records are likewise available, but the supply of these is extremely limited, and no booklets can be supplied with them. As it is unlikely that our stock of L'ANTHOLOGIE SONORE can be replenished after the current supply is exhausted, we urge individuals, schools, and other organizations interested in obtaining these unique recordings to act with all despatch.

### THE RECORDS

The following is a volume-by-volume list of the records in L'ANTHOLOGIE SONORE. Appended to this list is an index of composers, with reference numbers indicating (first) the volume and (second) the individual record on which their works appear.

#### VOLUME I

Record  
Number

1. Franco-Flemish Chansons of the 15th Century (*Isaac: Zwischen Berg. Dufay: Pourrai-je & Le Jour s'endourt. Okeghem: Ma Maitresse.*) Sung by Max Meili, with Jan Merry (flute), Fr. Seidersbeck (viol) A. Lafosse (trombone).
2. German Municipal Music of the Late 17th Century (*Johann Pezel: Fünff-stimmigte blasende Musik.*) E. Foveau, A. Adriano, H. Couillaud, A. Lafosse, R. Tudesq (five brass instruments).
3. Biblical Sonata for Clavichord (*Johann Kuhnau: The Combat Between David and Goliath.*) Erwin Bodky (clavichord).
4. Italian Organ Music of the 16th & 17th Centuries (*Giovanni Gabrieli: Four-Part Ricercare in the Tenth Tone. Frescobaldi: Toccata for the Elevation.*) Marcel Dupré (organ).
5. French Dances of the 16th Century (1. *Bassedanse*, 2. *Tourdion*, 3. *Allemande*, 4. *Pavane*, Gaillarde, *Pavane*, 5. *Branle simple*, 6. *Branle double*, 7. *Branle de Bourgogne*, 8. *Branle de Champagne.*) String orchestra (violins, violas, violas da gamba, basses), conducted by Curt Sachs.
6. *Clement Jannequin: Le Chant des oyseaux.* La Chanterie de la Renaissance Française, conducted by Henry Expert.
7. French Harpsichord Music in Couperin's Time (*Jean-Nicolas Geoffroy: Tombeau en forme d'allemande. Antoine Dornel: Le Pendant d'oreille & La Noce d'Auteil.*) Pauline Aubert (harpsichord).
8. Italian Ballades & Religious Songs of the 14th Century (*Vincenzo da Rimini: Ita se n'era. Giovanni da Cascia: Io son un pellegrin. Anonymous: Gloria in cielo. Bartolomeo Brolo: O celestial lume.*) Sung by Max Meili, with Fr. Seidersbeck (viol).
9. *Michel Blavet: La Vibray (Sonata No. 2).* Marcel Moyse (flute) & Pauline Aubert (harpsichord).
10. German Organ Music of the 17th Century (*Pachelbel: Chorale-Prelude—Vater Unser. Samuel Scheidt: Chorale-Paraphrase—Credo.*) Marcel Dupré (organ).



## VOLUME II

11. *Handel: Sonata in E major for oboe and figured bass.* Louis Gromer (oboe), Marcelle de Lacour (harpsichord), Etienne Pasquier (cello).
12. *The Huguenot Psalter (16th Century) (Goudimel: Psalm 25—2 versions & Psalm 19. Claude le Jeune: Psalm 42 & Psalm 69.)* M. Blanc-Audra, Lina Falk, J. Legrand, G. Frontin, G. Turotte, conducted by Henry Expert.
13. *François Couperin: 2nd Concert Royal.* Ensemble of viols, with harpsichord.
14. *English Virginalists (Byrd: The Bells. Farnaby: The New Sa-Hoo & A Toye. Peereson: The Fall of the Leaf.)* Pauline Aubert (virginal).
15. *French Chansons of the 16th Century (Garnier: Resveillez-moy. Gentian: La Loy d'honneur. Claudin de Sermisy: En Entrant en ung Jardin. Berchem: Jehan de Lagny & Que feu craintif. René: Gros Jehan menoit hors de Paris.)* Marcelle Gerar (soprano), with viols, flute, guitar.
16. *Dances of the Middle Ages (13th & 14th Centuries) (13th—English Dance, French Dance, English Startipes. 14th—French Estampie, Italian Ballo: Il lamento di Tristano.)* Crunelle (piccolo), Debondue (musette), Clayette (tambour).
17. *Spanish Romances and Villancicos of the 16th Century (Milan: Durandarte. Fuenllana: Paseabase el Rey moro. Vasquez: Vos me matasteis. Pisador: A les armas moriscote.)* Maria Cid (soprano), Emilio Pujol (vihuela).
18. *French Troubadours and German Minnesänger (12th & 13th Centuries) (Blondel de Nesles: A l'entrant d'esté. Perrin d'Agincourt: Quand voi an la fin d'estey. Richard Coeur-de-Lion: Ja nuns hons pris. Walther von der Vogelweide: Kreuzfahrerlied. Rumelant: Ob aller mynne.)* Max Meili (tenor), Fr. Seidersbeck (viol).
19. *Anonymous German (17th Century) (Sonata for violin, viole d'amour, bass).* Ensemble of viols, with harpsichord.
20. *Airs from Lully's Operas (Armide: Plus j'observe ces lieux, Act II. Armide: J'ay perdu la beauté & Je port l'épouvante, Act III.)* Yves Tinayre (tenor) in first; Lina Falk (contralto) in second; each with string orchestra conducted by Alex Cellier.

## VOLUME III

21. *Italian Monodies (Monteverdi: Ohimé, ch'io cado. Domenico Manzoli: Quando tu mi guardi & Se vedeste le piaghe.)* Max Meili (tenor), Ruggero Gerlin & A. Mosser (harpsichord).
22. *Purcell: The Golden Sonata.* J. Pasquier & P. Ferret (violins), Ruggero Gerlin & Etienne Pasquier (harpsichord).
23. *Bach: Cantata No. 189—Meine Seele rühmt und preist.* Max Meili (tenor), L. Moyse (flute), L. Gromer (oboe), J. Pasquier (violin), Ruggero Gerlin & A. Mosser (harpsichord).
24. *Clavichord Pieces by J. S. & K. P. E. Bach (J. S.: Menuet, Polonaise, Menuet, March, Choral. K. P. E.: Abschied von meinem Silbermannischen Claviere in einem Rondeau.)* Erwin Bodky (clavichord).
25. *Giovani Gabrieli: Sonata pian e forte & Music for Brass Instruments—6-part canzona.* Ensemble of cornets, trombones, violas (violins in second), conducted by Curt Sachs.
26. *Telemann: Quartet in E minor.* Jean Pasquier (violin), Marcel Moyse (flute), Etienne Pasquier (cello), Ruggero Gerlin (harpsichord).
27. *Johannes Brasart: Motet—O Flos Flagrans.* Lina Dauby (contralto), with trio of medieval viols, conducted by Safford Cape & Instrumental Music circa 1500 (*Pierre de la Rue: Autant en emporté le vent & Obrecht: Tsat een meskin.*) Ensemble of medieval viols, lute, medieval harp, flutes, conducted by Safford Cape.
28. *Schütz: Three Geistliche Concerte—Psalms 40, 51, 111.* Max Meili (tenor), with Alexander Cellier (organ) & (in Psalms 51, 111) Yvon le Marc' Hadour (baritone).
29. *Agostino Steffani: Duo—Occhi perchè piangete.* Mme J. Peretti (soprano), Mlle M. Vhita (contralto), Ruggero Gerlin (harpsichord).
30. *Rameau: 5th Pièce de Clavecin en Concert—La Forqueray, La Cupis, La Marais.* Jean Pasquier (violin), Eva Heinitz (viola da gamba), Pauline Aubert (harpsichord).

## VOLUME IV

- 31/ *Guillaume de Machault: Mass* (said to have been composed for the coronation of Charles V in 1364).
32. *Les Paraphonistes de St. Jean-des-Matines,* conducted by Guillaume de Van. (two records)
33. *Italian Harpsichord Music After 1700 (Alessandro Scarlatti: Toccata & Fuga in D minor. Domenico Zipoli: Sarabanda & Canzona.)* Ruggero Gerlin (harpsichord).



34. Gregorian Chant Before the Year 1000 (*Respond-Gradual & Easter Alleluia.*) Agop Agopian, with Les Paraphonistes de St. Jean-des-Matines, conducted by Guillaume de Van.
35. Guillaume Dufay: *Mass Se la face ay pale—Kyrie & Anthem-Motet Alma Redemptoris Mater.* La Société Pro Musica Antiqua (Brussels), conducted by Safford Cape.
36. Sixteenth Century Court Airs & Songs (*Nicolas de la Grotte: Je suis amour. Clemens non Papa: Aymer est ma vie. Anonymous: Il me suffit.*) Mlle M. Vhita (contralto), H. Leeb (lute). Sixteenth Century Lute Music (*Jean-Baptiste Besard: Villanelle by A. Dlugoraj, Branle gay, Les Cloches de Paris, English Dance after John Dowland.*) Hermann Leeb (lute).
37. Antonio Vivaldi: *Concerto in D major, Opus 3, No. 9, for violin, orchestra, & harpsichord.* Jean Fournier (violin soloist). See also record No. 38.
38. Bach: *Transcription for harpsichord of Vivaldi's Concerto in D major, Opus 3, No. 9.* Ruggero Gerlin (harpsichord). See also record No. 37.
39. Fifteenth Century Rondeaux (*Arnold de Lantins: Puisque je voy. Gilles Binchois: De plus en plus. Grossin de Paris: Va t'en soupir.*) Lina Dauby (contralto), with three medieval viols (in the first), Mlle H. Guermant, F. Anspach, medieval viols, lute, little harp, recorder, conducted by Safford Cape (in the second and third).
40. Sixteenth Century Spanish Instrumental Music (*Luis Milan: Three Pavaues for Vihuela. Diego Ortiz: Ricercada for viola da gamba.*) Emilio Pujol (vihuela, in the first), Van Leeuwen Boomkamp (viola da gamba) & Erwin Bodky (harpsichord) (in the second).

## VOLUME V

- 41/ Bach: *Concerto in C major for two harpsichords & orchestra.* Ruggero Gerlin & Marcelle Charbonnier
42. (harpsichords), with string orchestra conducted by Curt Sachs. (two records)
43. Guillaume Dufay: *Rondeau—Adieu m'amour.* Lina Dauby (contralto), Frédéric Anspach (tenor), three medieval viols, La Société Pro Musica Antiqua (Brussels), conducted by Safford Cape. *Heinrich Isaac: Chanson—Hélas que deudera mon ouer.* Marcus (soprano viol), Bauwens (contralto viol), Deseche (tenor viol), conducted by Safford Cape.
44. Mozart: *Sonata in B flat major (K.292) for bassoon and cello.* Fernand Oubradous (bassoon) & Etienne Pasquier (cello).
45. Clement Jannequin: *Chansons—Ce mois de may & Au joly jeu.* Guillaume Costeley: *Chansons—Mignonne, allons voir si la rose & Allons, gay, gay, gay, bergères.* Motet et Madrigal Choir, conducted by Heinrich Opienski.
46. Evaristo Felice Dall'Abaco: *Sonata in F major for two violins and basso continuo, Opus 3, No. 2.* Jean Fournier (violin), Jean Pasquier (violin), Etienne Pasquier (cello), Ruggero Gerlin (harpsichord).
47. Palestrina: *Hymn—O Crux Ave, Motet—Vulnerasti, Secular Madrigals—La cruda mia nemica & Alla riva del Tebro.* Motet et Madrigal Choir, conducted by Heinrich Opienski.
48. Jean-Marie Leclair: *Trio Sonata in D major.* Gaston Blanquart (flute), Eva Heinitz (viola da gamba), Marcelle de Lacour (harpsichord).
49. Handel: *Sonata in C major for viola da gamba & harpsichord.* Eva Heinitz (viola da gamba), Marcelle de Lacour (harpsichord).
50. Johann Christian Bach: *Quintet No. 6 in D major.* G. Crunelle (flute), L. Gromer (oboe), J. Fournier (violin), P. Villain (viola), P. Fournier (cello).

## VOLUME VI

51. German Songs Circa 1500 (*Heinrich Finck: Wach auf, Ach herzigs Herz. Ludwig Senfl: Also heilig ist der Tag, Kling klang—Kommt her, Leute all.*) Basel Chamber Choir (unaccompanied), conducted by Paul Sacher.
52. The Orchestral Suite Toward the End of the Seventeenth Century (*Johann Kaspar Ferdinand Fischer: Suite from Le Journal du printemps—Overture, March, Menuet. Johann Rosenmueller: Suite in C major—Grave, Allegro, Ballo, Sarabande, Correnta.*) String orchestra and harpsichords, conducted by Curt Sachs.
53. Polish Choruses of the Renaissance (*Mikolaj Gomolka: Psalm 77. Mikolaj Zielenski: Motet—In monte Olivetti. Wladaw Szamotulski: Evening Prayer. Mikolaj Zielenski: Motet—Per signum crucis.*) Motet et Madrigal Choir, conducted by Heinrich Opienski.
54. Jean-Jacques Rousseau: *Colette's Airs from Le Devin du village—J'ai perdu mon serviteur, Si des galants, Avec l'objet de mes amours, Allons danser (with chorus).* Martha Angelici (soprano), with orchestra conducted by Curt Sachs.



- 55/ Trios for violin, piano, & cello (Haydn: Trio No. 5 in E flat major—Poco allegretto, Andantino ed innocentemente, Finale. Franz Xaver Richter: Trio in A major—Larghetto.) Jacques Fevrier (piano), Jean Fournier (violin), Pierre Fournier (cello).
57. The Instrumental Suite at the Beginning of the Seventeenth Century (Melchior Franck: Pavana, Tantz, Intrada, Johann Hermann Schein: Paduana, Gagliarda, Courante, Allemande, Tripla.) Brass ensemble conducted by Curt Sachs.
58. English Madrigals Circa 1600 (Thomas Morley: Since my tears. Robert Jones: Farewell deare love. John Dowland: Go crystal tears.) Motet et Madrigal Choir (unaccompanied), conducted by Heinrich Opienski.
59. The Canon in the Fourteenth Century—Chace and Caccia (Pierre de Molins—Ballade—De ce que fol pense. Anonymous: Chace—Se je chant.) F. Anspach, E. Jacquier (tenors), La Société Pro Musica Antiqua (Brussels), conducted by Safford Cape.
60. Sixteenth-Seventeenth Century Trauermusik (Schütz: Motet—Selif sind die Toten. Johann Philipp Krieger: Cantata—Die Gerechten werden weggerafft.) Basel Chamber Choir (unaccompanied in first; with viola da gamba, bassoon, & organ in second), conducted by Paul Sacher.

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